

THE LOOM



Riopele

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THE LOOM

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THE FACTORY OF EUROPE

The international textile industry is going through a period of real metamorphosis, both technological and personnel-wise, in order to be more sustainable. After a pandemic crisis that revealed the weaknesses and imbalances in a value chain concentrated mainly on the Asian continent, the importance of reinstating the European manufacturing industry has come to prominence, a continent known for its strong textile and industrial tradition.

Portugal, with one of the most consolidated textile clusters in Europe, comprising more than 10,000 companies and 150,000 workers, is at the top of the list in terms of sustainable and high-quality textile production. At Riopelle, through our merit and ingenuity, we are setting a higher European standard for textile production. A combination of state-of-the-art technology, sustainable practices and efficient processes is transforming the way our textiles are designed and produced.

However, we do not intend to rest on our laurels, and we have the ambition to go further regarding these transformations. Hence, we are testing automated processes using AI that will enable highly flexible and optimised operations. New materials and circular solutions, combined with low-impact chemicals, are being tested in the production of our collections. Mobilising investments in energy transition and decarbonisation is also underway.

We have not forgotten Metaverse, where, through virtual reality, we explore the launch of a collection, in a space of endless creative possibilities. Nor have we forgotten the importance of 3D sampling, with prototypes that will help reduce waste and the costs associated with traditional production methods.

Furthermore, our advanced research on Blockchain will enable us to build a transparent and secure traceability system, revolutionising confidence at all levels of the value chain.

A time of great development and change is approaching, and this will go down as a very important chapter in the history of the textile industry. At Riopelle, we are dedicated and committed to being at the forefront of technological and sustainable progress, which allows us to face the future with greater motivation and renewed enthusiasm.

José Alexandre Oliveira,
Editor-in-Chief

WHY PORTUGAL?



PHOTOGRAPHY MIGUEL FLOR

There are many reasons why the Portuguese textile and clothing industry is currently in high demand by leading brands worldwide.

To begin with, the expertise amassed over the years allows the sector to develop noteworthy collections. In the fashion industry, the country has over 10,000 companies, employing 150,000 people. Every year, Portugal exports more than EUR 7 billion worth of textiles and clothing, shoes, and jewellery. Another relevant aspect is safety. According to Forbes magazine, Portugal is one of the 20 safest countries in the world to do business.

Third point. The country is investing in its future, demonstrating a steady financial acumen. The textile and clothing sector will invest more than EUR 100 million over the next three years to establish itself as a leading player in the field of sustainable development.

Portugal's strategic geolocation is a key competitive factor that makes the Portuguese industry stand out, allowing products to be quickly shipped to Central Europe by land and air. Our vast Atlantic coastline puts us in a privileged position for cross-border trade.

Moreover, Portugal has the largest textile cluster in Europe. Indeed, about 80% of the companies in this sector are based within a 50-km radius of the city of Porto, in towns such as Barcelos, Famalicão, Fafe, Guimarães, Santo Tirso, and Trofa.

Finally, Portugal is now one of the desirable destinations, not only for doing business but also for visiting, especially for those who love the sea. Its rich cuisine and excellent wines are also very popular. Most recently, the city of Porto was voted the World's Best Destination City 2022 at the World Travel Awards ceremony held in Muscat, Oman.

The voice of experience

According to the president of the National Association of the Clothing and Apparel Industries (Associação Nacional das Indústrias de Vestuário e Confeção - ANIVEC), "Portuguese industry has exceeded even the most optimistic expectations", as it "has withstood several challenges to its competitiveness, reinforcing resilience, a characteristic so intrinsic to the DNA of Portuguese fashion".

César Araújo considers that "the textile and clothing environment in Portugal is unique: within a radius of a few hundred kilometres, we bring together all elements of the supply chain. We are a true example of local sourcing, from spinning to the distribution of the finished piece." "When a brand comes to Portugal, it finds solutions for all types of products, a wide range of raw materials, trendy finishes and unique expertise in terms of quality standards, both in the material and in the finished product," he highlights.

For the president of ANIVEC, “next to the solutions offered by the national supply chain and the globally recognised seal of quality, heavy investment in terms of infrastructure and technology, as well as in more sustainable solutions allow our industries to be at the forefront of the fashion market”. Hence, “Portugal no longer plays a supporting role. We have taken on a leading role in the evolution of textiles and clothing in Europe”.

César Araújo considers that “there is a strong investment of companies for the socio-economic development of the country. Creating an impact on key issues such as work ethics, the dignity of workers who number more than 90,000, and who strongly contribute to the development of some regions of the country. This levels out less favoured generations with an impact on issues such as gender equality, creating unique opportunities and dynamics for some minorities”.

If Europe “is a leader in the fashion segment worldwide, Portugal can and should be a leading name in the production of responsible fashion”, he argues, as “the Made in Portugal label already represents much more than quality. We are efficient and innovative in the services we provide”.

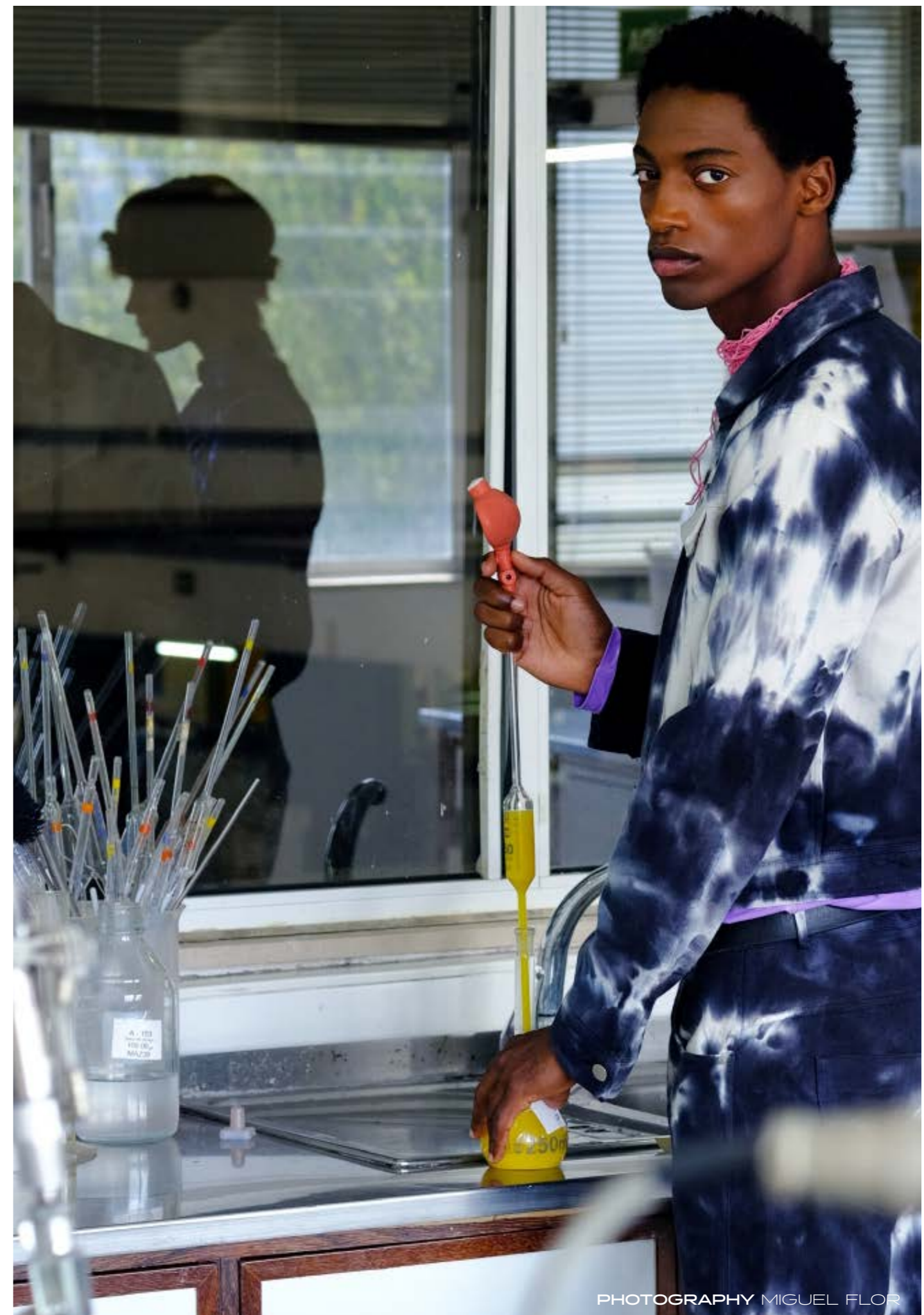
Portuguese industry, according to César Araújo, “has solutions for every stage of the supply chain, and we complement each other, going even further. Technology centres, universities, and entrepreneurs are allies in the search for new raw materials and production methods that are more sustainable and consume fewer resources. There is a strong investment in a circular economy, focused on waste collection and upcycling clothes”. After all, “we are very versatile and competitive, either because of our geostrategic position, which allows us to operate simultaneously in the US and European markets, or because of the added value of our services”.

The Textile and Clothing industry “is also making great strides towards digitisation and automation, and we are trailblazers in the balance we have created between craftsmanship and high technology”. “Our ecosystem is based on social sustainability and environmental sustainability, which are inseparable, a recipe that not all players in the fashion industries are able to perform. As this is a highly sought-after market, it is safe to say that we have a unique competitive advantage,” he concludes.

In the opinion of Mário Jorge Machado, there are several critical points that distinguish the Portuguese industry. Firstly, “the quality of our products”, secondly, “the capacity for innovation” and “the sustainability factor”, and finally, “and above all the service and our reliability”.

According to the President of the Textile and Clothing Association of Portugal (Associação Têxtil e Vestuário de Portugal – ATP), “with all the new European directives that are on their way, we have to reinforce two different situations: the continuous innovation process, an innovation linked to the quality of the product, sustainability and circularity, as well as our ability to communicate how sustainable and circular our products are. We will have to greatly reinforce our capacity to communicate our actions and initiatives”.

Mário Jorge Machado considers that “Portugal has to be the reference at international level in terms of sustainability”. “Whether because of the renewable energies we use or the more sustainable production methods in terms of water and energy consumption, and in addition to all the investment we are making in terms of circularity, the goal as an industry is to reach the end of this decade as a fully decarbonised industry,” concluded the president of ATP.



PHOTOGRAPHY MIGUEL FLOR

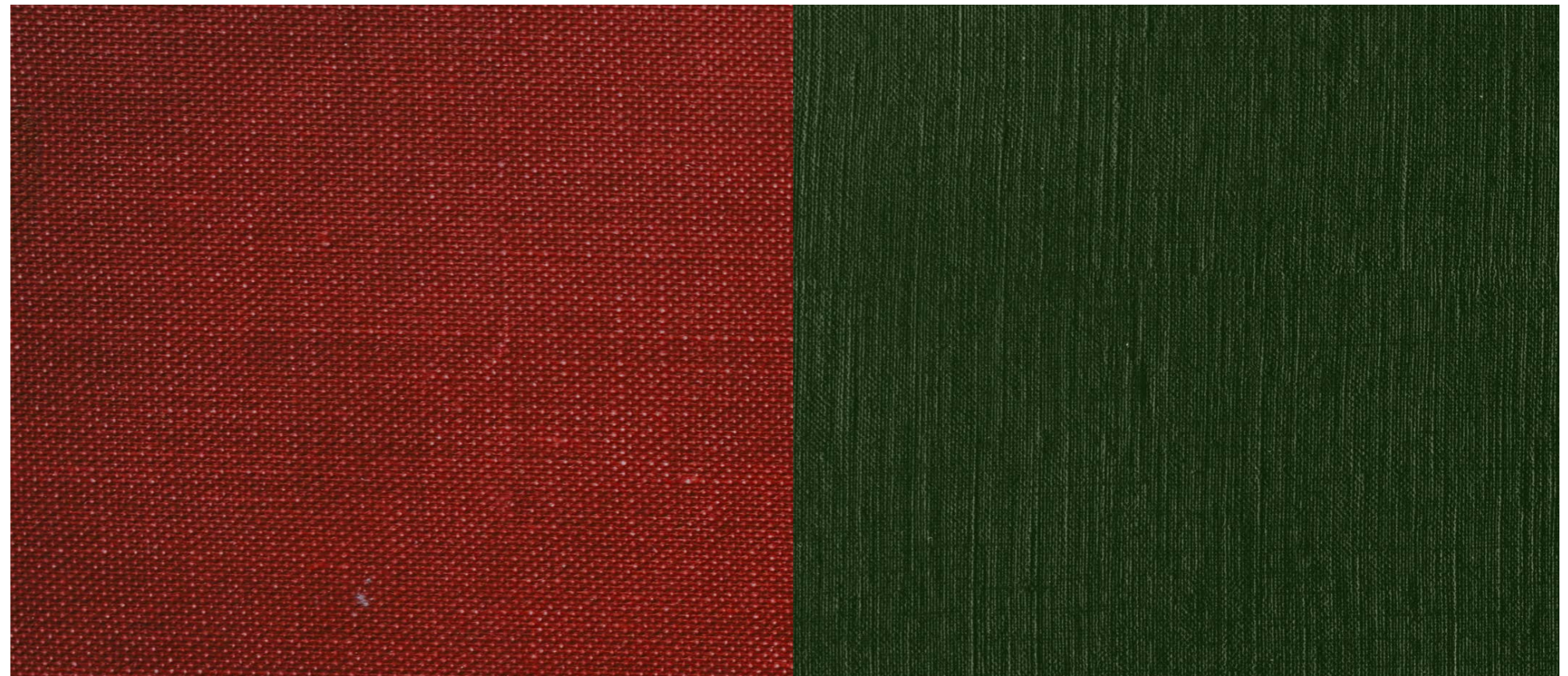
PORTUGUESE TEXTILE INDUSTRY AT A GOOD PACE

After having closed 2021 with the best record ever in foreign trade, with a growth of 14,6% to 5.7 billion euros in exports, the Portuguese textile sector maintains its accelerated pace in 2022.

In terms of markets, Spain continued to be the main customer of the national textile and clothing sector between January and November 2022, having purchased 1.33 billion euros, a positive evolution of 4.3% compared to the same period in 2021 – reached a weight of 23.4% in total exports. Followed by France (870 million, 15.3% of the total), Germany (499 million, 8.8%), the United States (439 million, 7.7%) and Italy (426.5 million, 7.5%).

But the top 5 players change when the indicator is the growth of purchases in Portugal in absolute terms (in euros and not in percentage) – which may allow inferring the state of each market and its potential for development in the short term. There, the leadership goes to the French market, which grew by 160.5 thousand euros, followed by Italian (74.8 thousand euros), German (73.8 thousand euros), Spanish (55.4 thousand euros) and the Netherlands (51.8 thousand euros).

The Textile and Clothing Industry is one of the most important industries for the Portuguese economy, representing 10% of total Portuguese Exports; 20% of Manufacturing Employment and 9% of Manufacturing Turnover. In the fashion sector, Portugal has around 6,000 registered companies, responsible for over 130,000 jobs, mostly in the North of Portugal, in cities such as Oporto, Braga, Guimarães and Vila Nova de Famalicão.



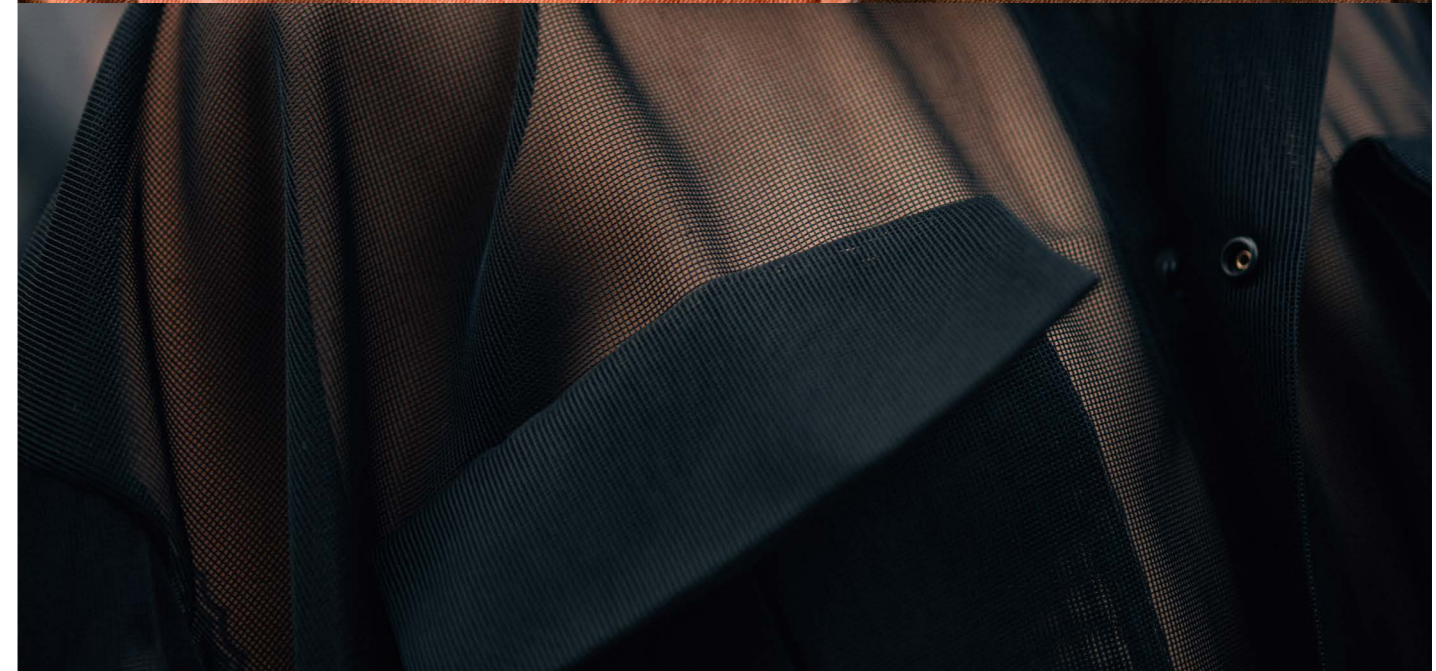
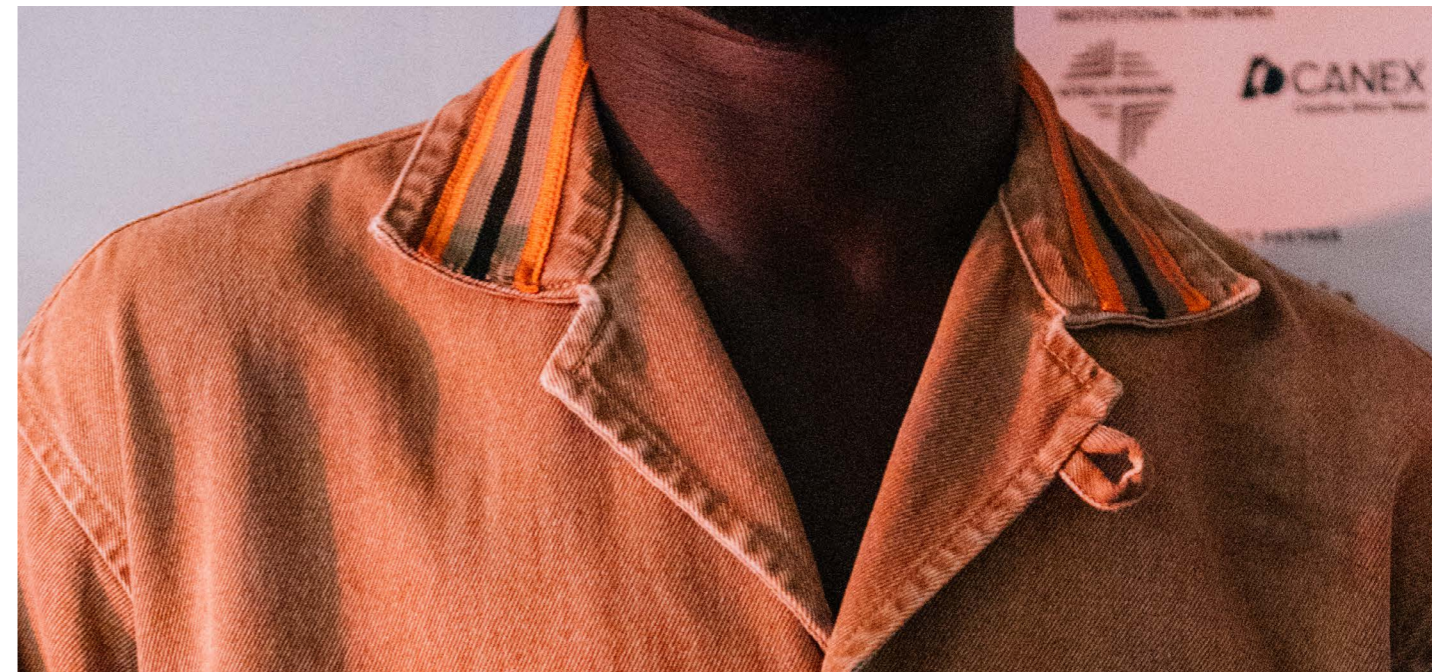
INSIDE PORTUGAL FASHION

The city of Porto was the backdrop for the 51st Portugal Fashion.

A very special event promoting Portuguese fashion that, for five days, presented the proposals for next summer in some of Porto's trendiest venues such as Mercado do Bolhão (Porto's Food and Fish Market), Soares dos Reis Museum, Silo Auto and Palácio da Bolsa (Portugal's former stock exchange headquarters), in addition to Alfândega do Porto (Porto's congress centre).

Around forty catwalk shows, with over ten by international fashion houses, "are gradually placing Porto on the map as one of the world's fashion capitals", says Portugal Fashion's director.

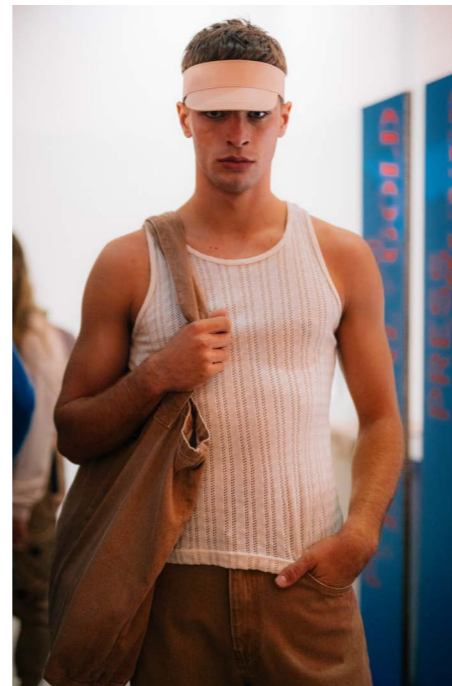
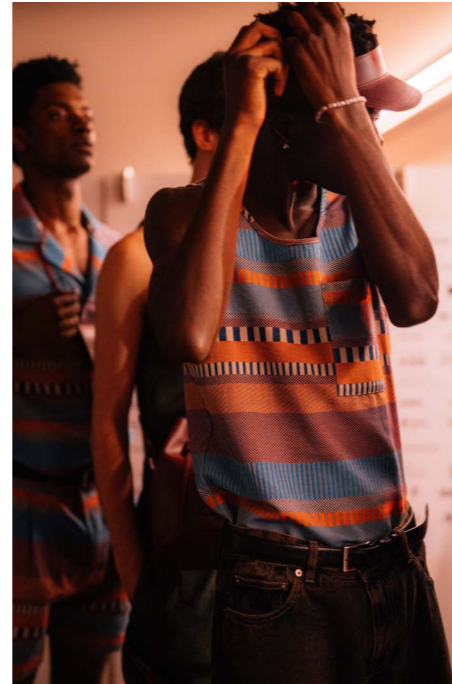
According to Mónica Neto, "with this new model, Portugal Fashion intends to unlock the full creative and commercial potential of Portuguese fashion, by linking it to a city bustling with creativity, innovation, business and entrepreneurship, with a solid industrial and commercial backbone".



PHOTOGRAPHY PORTUGAL FASHION

Riopele is once again associated with the event, through a partnership with some of the most talented fashion designers: David Catalán, Hugo Costa and Pedro Pedro.

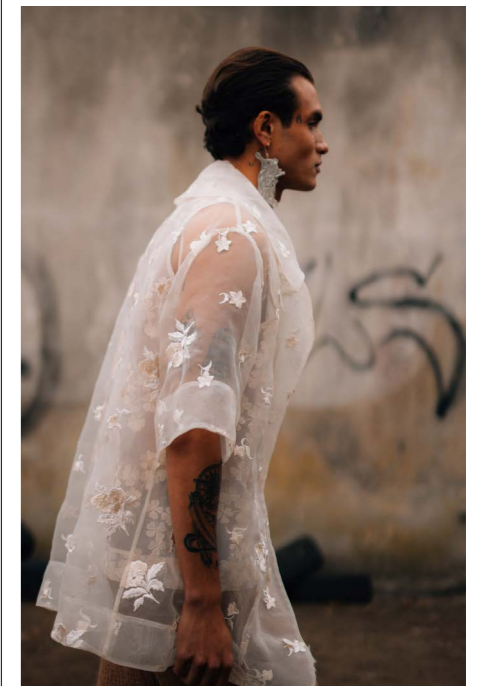
David Catalán



Hugo Costa



Pedro Pedro



138 MILLION REASONS TO BELIEVE IN THE FUTURE OF PORTUGUESE INDUSTRY

There are 138 million reasons to believe in the sustainable future of the Portuguese textile and clothing industry. This industry takes on the challenge of working to become a leading international player in this sector. Thus, it will invest as never before for this paradigm shift, in a project that involves 54 sponsors, including companies, universities, technology centres and other entities (whose overall investment will be precisely EUR 138 million, within the framework of the RRP – Recovery and Resilience Plan).

“Our goal is to increase our pace and boost change, while ensuring and even raising quality standards with high potential in different market segments”, explains Braz Costa, Managing Director of CITEVE – Technology Centre of the Textile and Clothing Industry of Portugal (Centro Tecnológico das Indústrias Têxtil e do Vestuário de Portugal).

Named “Be@t” (stemming from “bioeconomy at textiles”), the project will enable “decisive steps to be taken towards a cross-cutting transformation of the sector, which, in about three years, will allow it to manage everything from raw materials to design, research and production”, explains CITEVE’s Managing Director.

The investment of companies, research and technology centres, and universities demonstrates the level of commitment that has been placed on Be@t from the outset in the pursuit of solutions that meet the ever-increasing legislative and societal demands in terms of respect for the environment. This search includes the discovery of new raw materials, the development of other techniques, technologies and manufacturing and industrial processing equipment, which means creative and research challenges and a huge investment effort.



PHOTOGRAPHY PEDRO FERREIRA
CONCEPT ANA CARACOL



However, as Braz Costa points out, the European funds channelled through the RRP and the investment of the various sponsors will be “an opportunity to effectively enable this conversion of the sector towards a sustainable bioeconomy through Be@t”. Thus, “compliance with environmental protection principles and objectives will be achieved and, at the same time, the development of new strategies for conquering the market, both nationally and internationally, since the project includes the promotion of the sector in various stages and reinforcing the prestige of the Portuguese textile and clothing industry”, concluded the managing director at CITEVE.

According to Braz Costa, who leads the “Be@t” project, “decisive steps will be taken towards cross-cutting changes in the sector that, in about three years, will cover everything from raw materials to design, research and production”. Braz Costa is convinced of the growing interest of companies, but also of research and technology centres and universities, in solutions that

meet “increasingly pressing legislative and societal demands in terms of respect for the environment”.

This involves discovering new raw materials, developing alternative manufacturing and processing techniques, technologies and equipment, which also means “creative and research challenges and a huge investment effort”.

“European funds channelled from the RRP and the investment by various sponsors will constitute an opportunity, through Be@t, to effectively enable this conversion of the sector towards a sustainable bioeconomy”, says the president of CITEVE. He is confident in this strategy to “achieve compliance with environmental protection principles and objectives and, at the same time, the development of new strategies to conquer the market, both nationally and internationally”.

“We are talking about a project that includes the promotion of the sector in different stages and the reinforcement of the prestige of textiles and

clothing made in Portugal”, he adds. According to the report “Textiles and the Environment: The role of design in Europe’s circular economy”, by the European Environment Agency, the textile sector was responsible for the third-highest usage of water resources and land use in 2020, compared to other consumables.

While being fashionable is increasingly about being sustainable, more and more data reveals the work to be done in this industry. On average, each European citizen tosses away approx. 11 kilos of textiles each year, which records a per capita consumption of 9 m³ of water, leaving a carbon footprint of 270 kilos. Only about 1% of clothes are actually upcycled.

“Being fashionable is being sustainable”, is the textile sector’s motto, which is committed to environmental protection principles and goals whilst developing new strategies to conquer new markets.

VICKY

PRODUCTION SNOWBERRY PHOTOGRAPHER JOEL BESSA
STYLIST CARLOTA SANTOS HAIR AND MAKE UP JÉSSICA CARVALHO
MODEL VITORIA MOTA (L AGENCE LISBON)

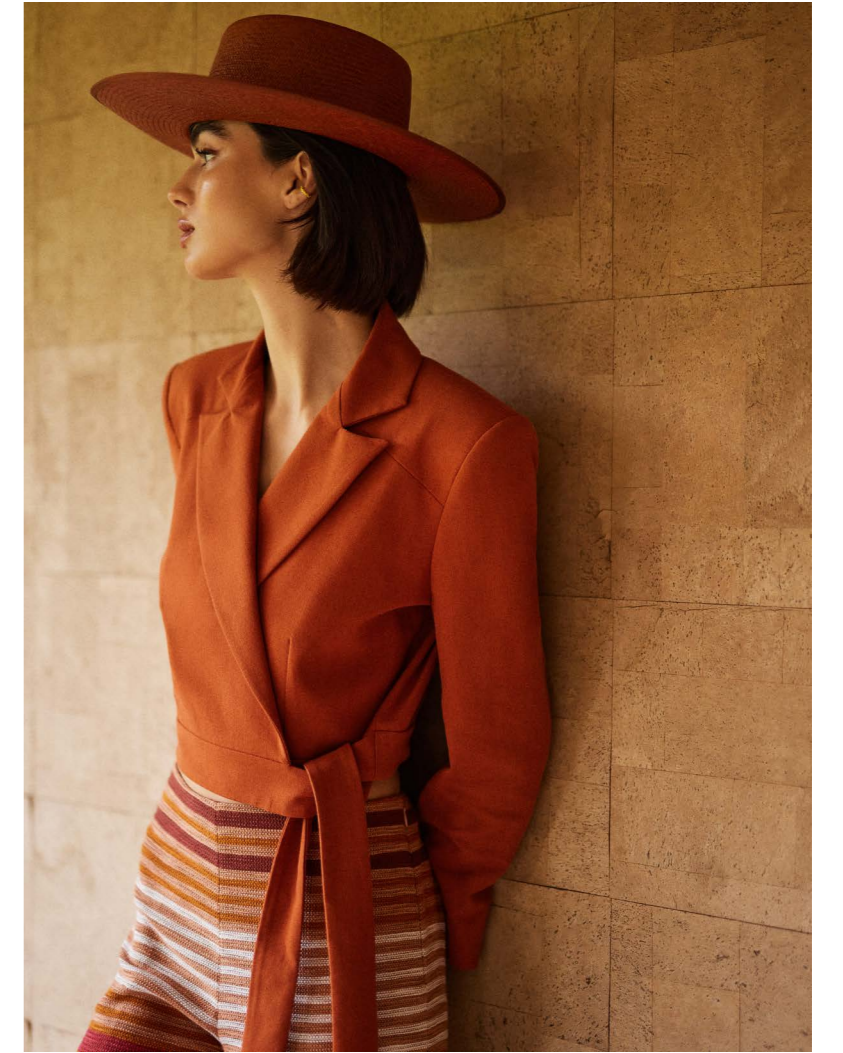
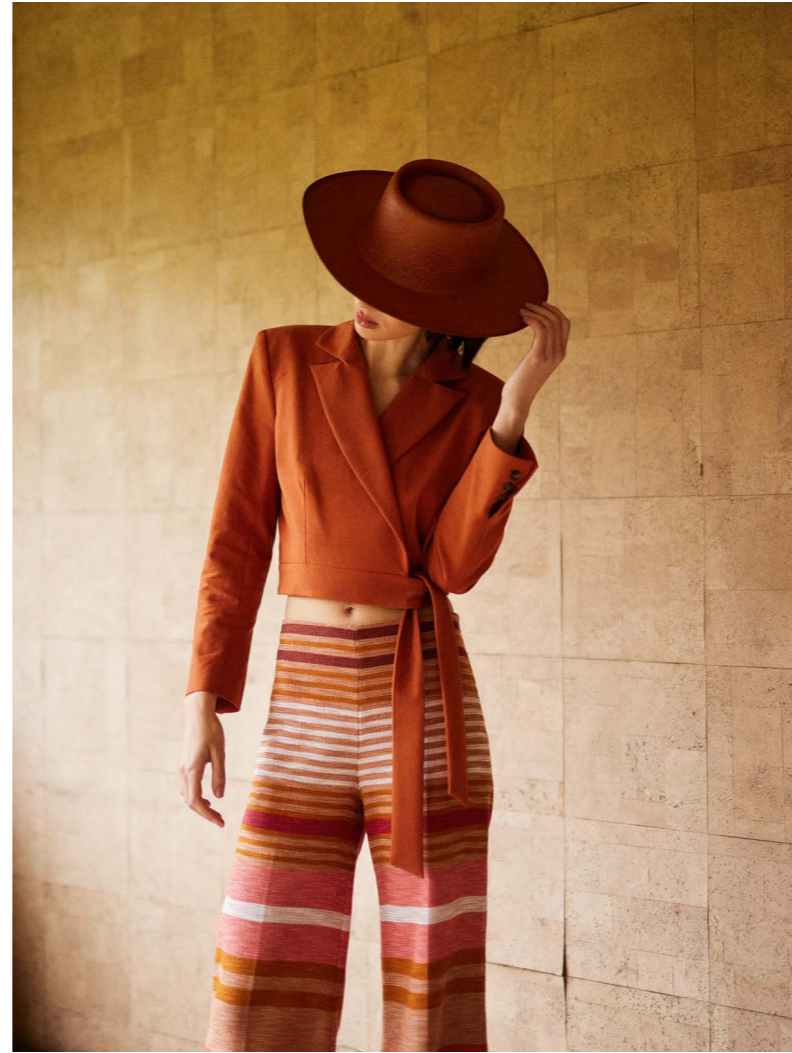




























GIOVANNI BONOTTO



There are many definitions for Giovanni Bonotto. The plain one tells us he is a 4th generation entrepreneur in a company that, in 1912, manufactured straw hats and is today a reference in the Italian textile industry. Those closest to him introduce him as purely creative, capable of combining art and design in an industrial environment.

At a time of profound changes in International fashion, Giovanni Bonotto is an ambassador for a new way of thinking and producing, which, inspired by the existing know-how, takes us back to the origins of textile production; something he named “slow factory”.

Giovanni Bonotto has gained vast professional experience in the textile industry and fashion sectors. What have been the major changes you’ve encountered in these sectors of activity?

In the past ten years, the fashion industry has undergone a profound transformation which resulted from the victory of communication, that is, the product, the garment, is not only made of fabric, but every more the result of communication. The product has been turned into communication. It is no longer made just of fabrics, accessories, and buttons, but of communication itself. This has made brand

communication much more important. And then, textiles come almost in fourth or fifth because the value is attributed by the positioning of the brand. The biggest investment in fashion is now to build the brand...

Do you believe that companies like Riopelle are losing some space in the market because brands are more relevant than the product?

The problem is that fashion today is communication. The last ten years have seen the rise of Instagram, Facebook, TikTok, and so on, where fashion has become digital communication.

Portugal and Italy have the know-how and the experience and have made many investments very recently. So, in your opinion, what role will play these countries in the fashion industry globally?

Difficult question because the world’s economic policy is now going through a quick-change progression. I would have answered this question differently had you made it one year or two years ago, before the war. Now that China is increasingly closing, all the European manufacturing industries are being obliged to leave China and return to Europe. This is called reshoring. The reshoring, which is the return of industrial production to Europe, has shown that the whole European textile industry chain has been destroyed – all the materials are Chinese, raw materials are no longer made in Europe, are only made in China. The yarn is no longer made in Europe, it is made in China. There are no more commodities in Europe, all of them are produced in China. When production returned to Europe, no one had raw materials, and that is why its price increased so. Riopelle has remained the only full-cycle industry in Europe; the only cotton-root industry because there is the cotton industry, the textile industry, the wool industry and then there is the

synthetic fibre industry, which concerns polyester filaments. In Europe, Riopelle is the only factory left with a traditional setup. There is no competition. Riopelle has no competition because here enters the fibre, the polyester staple, the viscose staple, which is processed in fibre preparation, spinning, yarn dyeing, and finishings – there is none of this in Italy, for example. Riopelle has no rivals in Italy. This is an important asset; it is a strategic asset because Riopelle is the owner, and it has in its hands an industrial process that in Italy nobody has. This happened in Italy because China started making all the basic fabrics, at a price 90% more competitive. So, everything in the textile industry in the 90s, 2000, 2010, was ruined. On the contrary, today, Riopelle has a new life ahead because it remains the only full-cycle industry in all of Europe, a cotton-root industry.

In terms of price, share of the market, dimension, China is hugely important in our industry. But, regarding creativity and development of new products, do you believe that countries like Italy and Portugal can be relevant in the future?

In Italy, the textile industry is very important because many people are working in this industry, mainly small companies: many people work across many small companies. All this large number of small industries have so many heads thinking, so many, unlike Riopelle, which employs numerous people, but few devoted to thinking. In Italy, many heads think but also many that work. This industrial system, with so many heads daily thinking, has promoted in Italy a great search for new products because the only advantage of the Italian industry is the creation of new products. It used to be twice a year, but today it is one collection a month, so, there is always this continuous search for new spaces to innovate. This is the small reality of Italy. Small production, lots of research. The reason why Bonnotto and Riopelle work together is that Bonnotto brings all this know-how of continuous research, which is not a problem of intelligence, it is not that Italians are smarter than Portuguese, but a question of DNA.

Nowadays, everybody speaks about sustainability. In your perspective, can sustainability restrict creativity?

Sustainability is the business of today, and it will remain so in the future. True creativity is born from little resources. With little resources, creativity...boom! Creativity explodes with little resources, so, sustainability is never going to be an issue. Creativity always finds new ways. A topic I always talk about with José Alexandre Oliveira is that Riopelle is a leader in the world of poly viscose. Polyester's problem is related to the accumulation of microplastics in the sea. We have already done a beautiful job in using recycled/standard polyester, all recycled materials. Our short-term goal is for polyester to become biodegradable in five years.

What trends do you believe we'll be seeing in the upcoming years? Are biodegradable products one of them, or do you believe new ones will be coming up in the market?

Sustainability is not a trend. Sustainability is a never-ending everyday process; it is not a fashion. The internet, social networks, metaverse, and digital communication have wrecked the idea of a single aesthetic, constructing, instead, several different ones. Therefore, it is no longer possible to talk about trends. There is no sense in continuing speaking of trends because one trend is me dressed in a monochrome outfit, but it is also him, wearing a beautiful, elegant, nostalgic 80s look. We are different. We are both contemporaries. So, communication, which has recently turned into a communication overdose, has cancelled the concept 'trend'.

It is a very interesting viewpoint. One more question. You have known Riopelle for over twenty decades. How has the company evolved since the beginning, when you started working, with Riopelle until today?

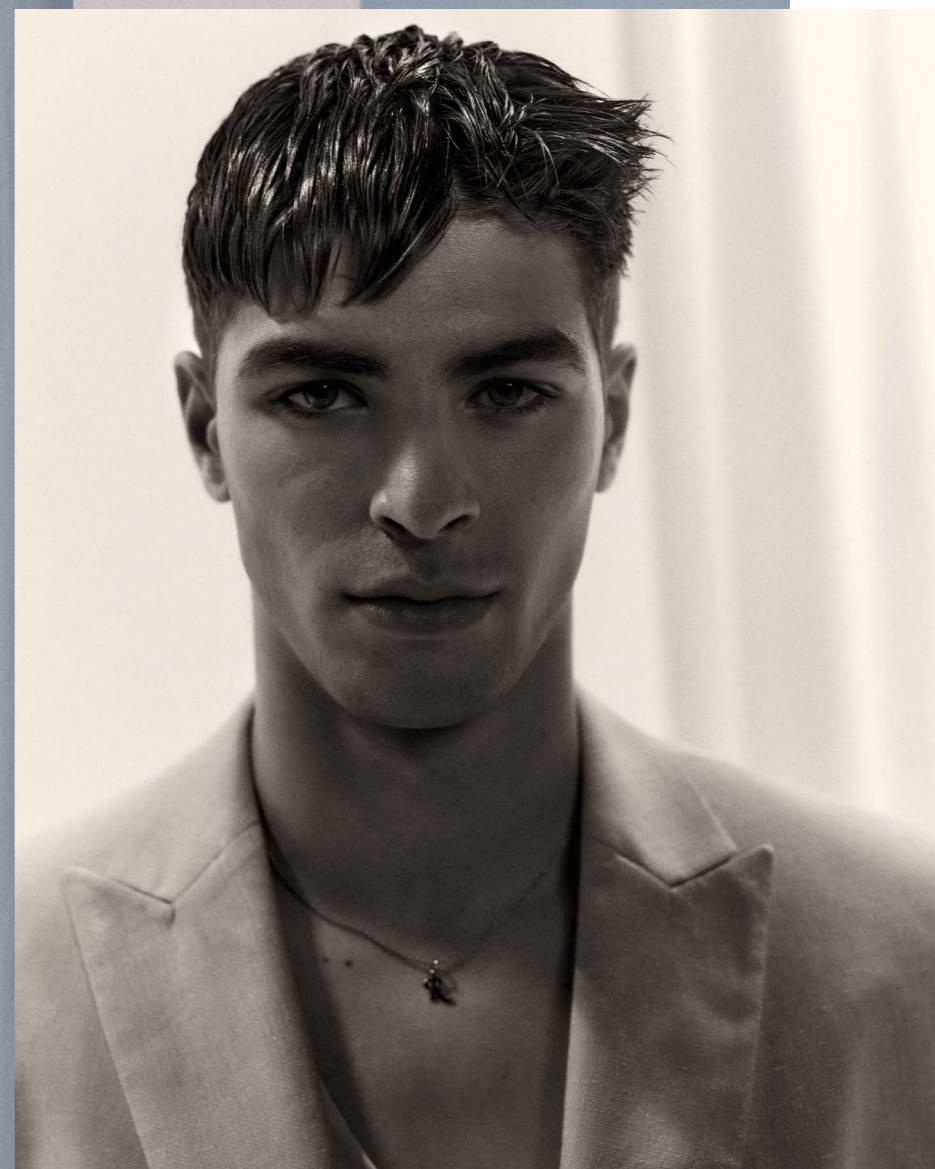
When I arrived in Riopelle twenty years ago, the management was very 'king-like'. Let's say Riopelle felt as if it dominated the market, "we are strong", and believed that the market, the clients, were the ones needing Riopelle, so it really did not matter if the client wanted faster delivery time or other kinds of fabric quality. When José Alexandre became President, there was a noticeable change because Riopelle started to listen to the market, to meet it halfway. For example, the deliveries, which were the sore point attributed to Riopelle, as it used to produce only big quantities, from only certain metres on... Today, Riopelle can produce small quantities and deliver them quickly, so, it has evolved to produce either small or big quantities and deliver them quickly. Better than in Italy. Unlike what happens in Italy, Riopelle still has a vertical structure, therefore, it makes a continuous quality assurance. In Italy, I am the owner and responsible for the commercial side of the business, the design, so I buy the yarn and the weaving from you, but the finishings from another. And then you say: "the yarn"? Now, I don't have it, but when it

arrives, I am handling another order. That's how it is. So, the delivery time has changed, there is no longer quickness, not even the continuous assurance of quality. Instead, José Alexandre succeeded in making this crucial change of era, he understands well the fashion business, what it wants. Thus, I have witnessed the transition from an "industrial monster" into a sensible animal, which recognizes and survives. Just as José Alexandre did making that generational shift that Darwin always explained: it is never the strongest animal that wins, but the animal that is most sensitive to change. And Riopelle has done it.

BLUE EYED
BOY

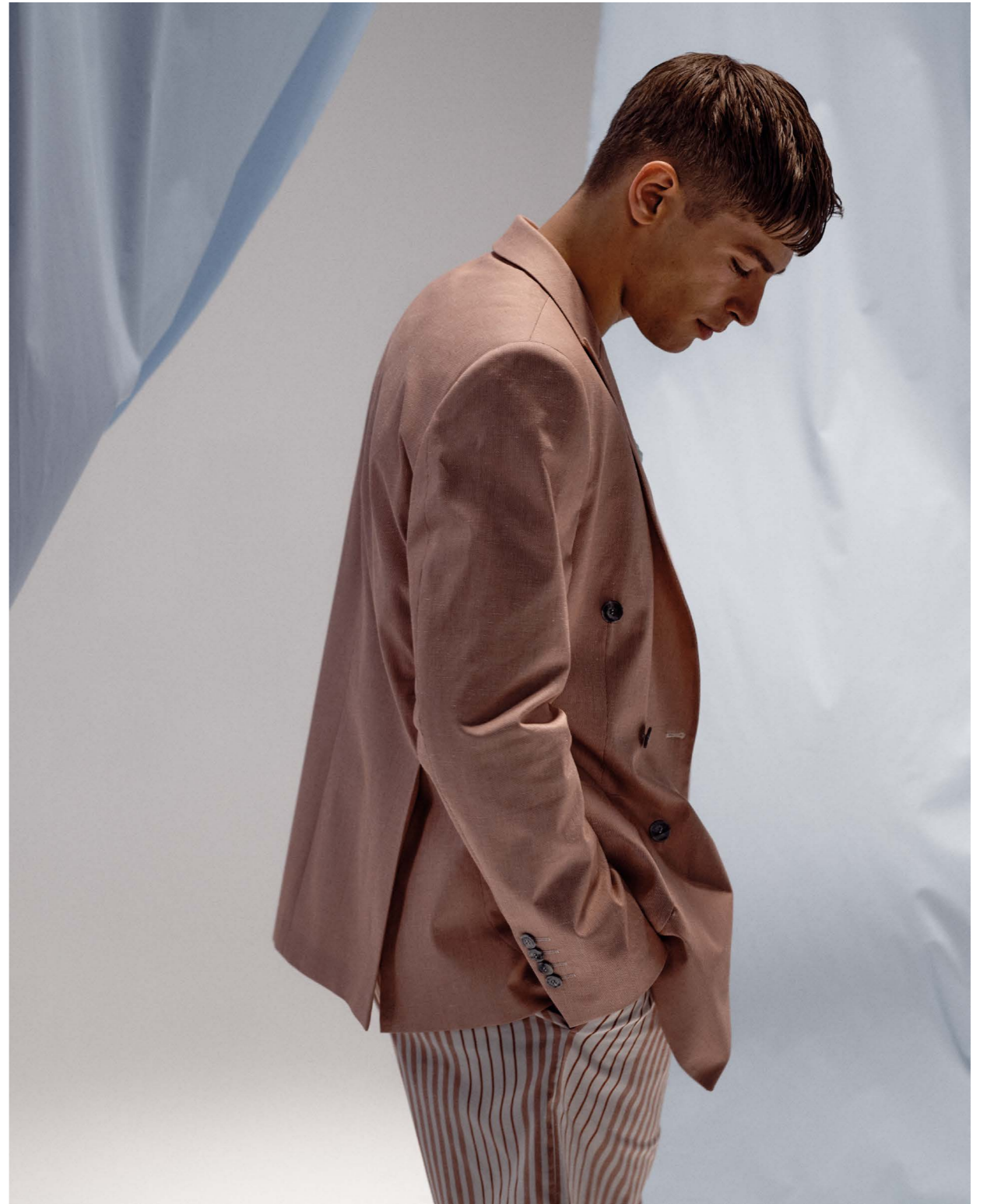
PHOTOGRAPHER PEDRO AFONSO STYLIST FERNANDO BASTOS PEREIRA
ASSISTED BY NELSON LIMA HAIR JOSÉ CARLOS TAIPA MAKE UP HELENA ALMEIDA
MODEL MARTIN CANAVARRO (DA BANDA) PRODUCTION CLAUDIA PINTO



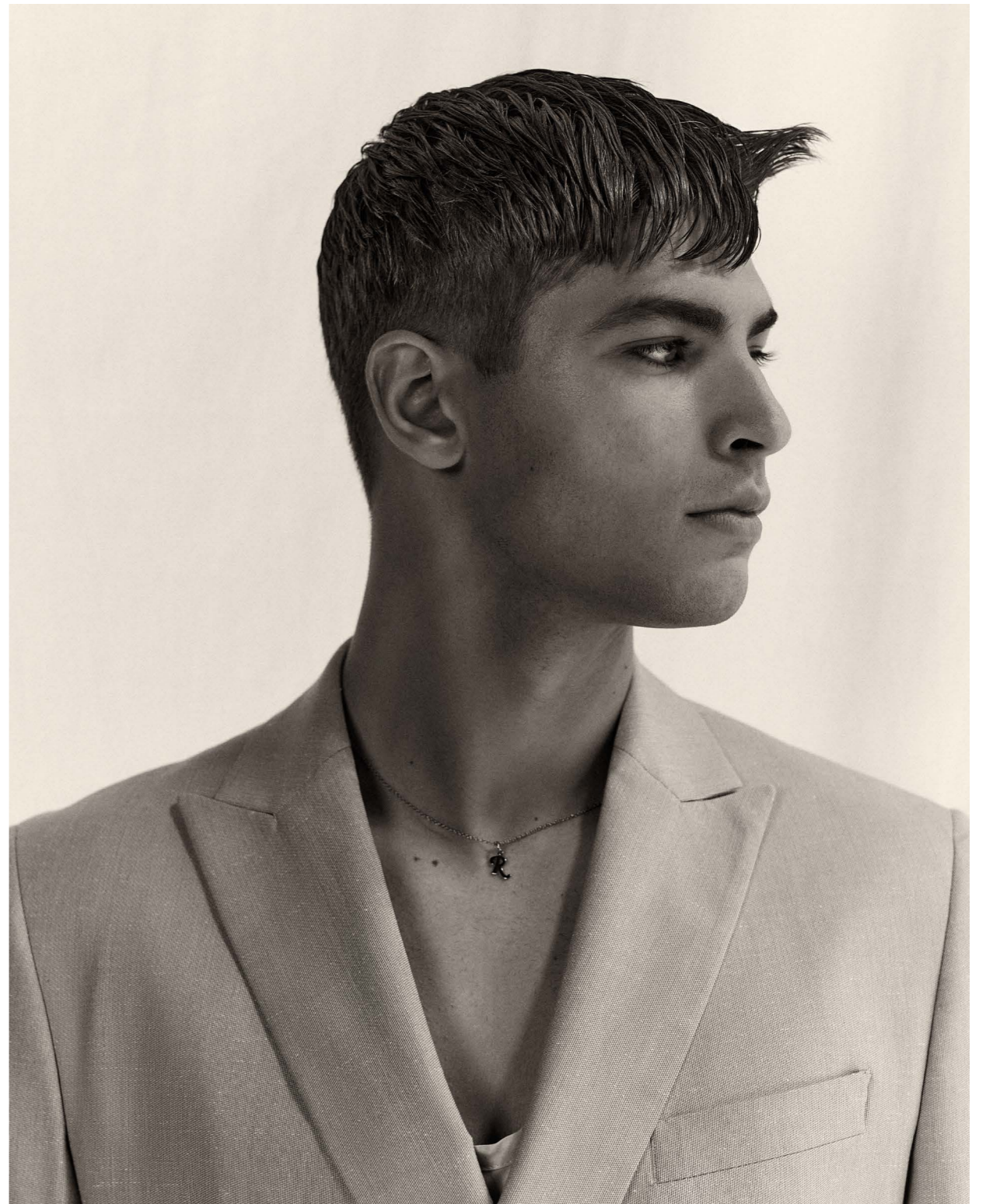




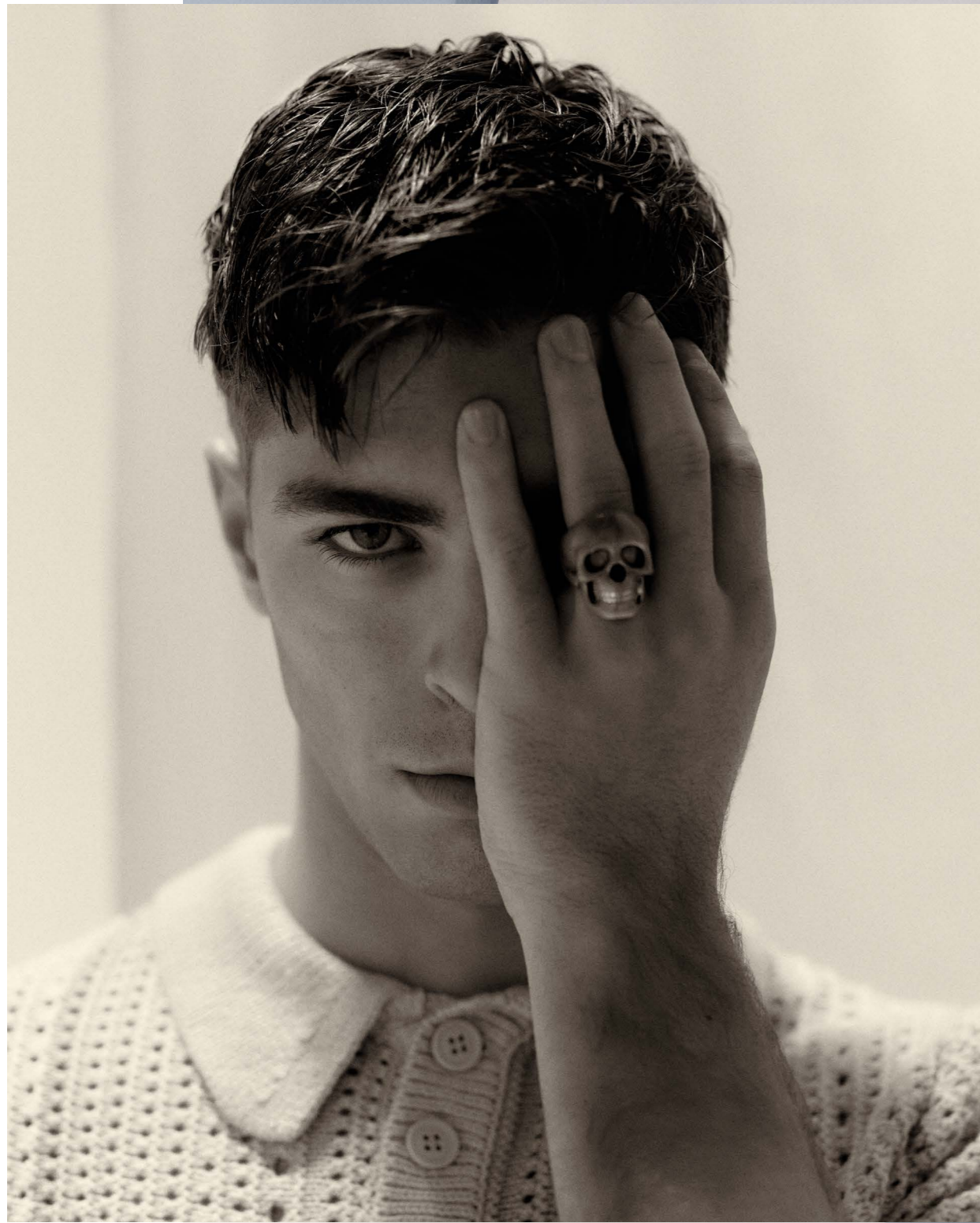












RIOPELE INTRODUCE DIGITAL PRODUCTION MONITORING SYSTEM FOR FABRIC MANUFACTU- RING



Greater operational efficiency and sustainability. More flexible and highly digitised production. And management control based on optimised KPIs. This is Riopelle's new textile production standard. The company aims to improve its competitiveness through this new digital production monitoring system.

The pioneer project in the textile sector started in the Weaving area, under the Riopelle Digital program, and integrates an in-house software system, adding the analysis of big data and artificial intelligence methods in the production area.

According to José Rosas, this digital monitoring system “allows you to check at any time what is happening in each machine, it allows you to make parameterised performance reports by the user, pre-

-made reports sent automatically by e-mail, alarms when something goes out of the normal patterns, reasons for a stoppage in real time, history of articles, progress reports of each roll of fabric”.

The responsible for the Weaving Department adds that “all this digitalisation results in benefits at the management level, as a consequence of a degree of performance requirement increased and necessary for the times when every minute counts for a good operational result of our company”.

By the end of the year, Riopelle will conclude the project to integrate digital monitoring in all its production process, which includes Spinning, Twisting, Dyeing, Weaving and Finishing, in an area of 140 thousand square meters.

With this new integrated digital monitoring system, the factors of flexibility, efficiency, sustainability and quality are boosted, making Riopelle's verticalised production the benchmark for digitalisation in the sector.

It should be recalled that, in the last decade Riopelle has invested 35 million euros in the transformation of its production units, with Industry 4.0 and sustainability as drivers, reflecting the ambition of the company based in Vila Nova de Famalicão to be the most modern factory in Europe.

ARTIFICIAL INTELLIGENCE CONTROLS QUALITY

Riopele, one of the biggest international references in the creation and production of fabrics for fashion and clothing collections, has invested in an artificial intelligence system for quality control. The pilot project started in the weaving area.

This innovative technology installed so far in 13 looms is based on a technology that integrates an automated quality control system based on computer vision, with the respective software supported by artificial intelligence models, which detects in real-time, at the time of production, defects in each centimetre of the fabric.

According to José Rosas, “the recognition of defects is carried out through parameterised styles for each article by adjusting the sensitivity of values reported in a previous set of photographs for each article to be produced”, ensuring an optimisation of efficiency in the analysis and automatic recognition of “horizontal defects”, “vertical defects” and “stains”.

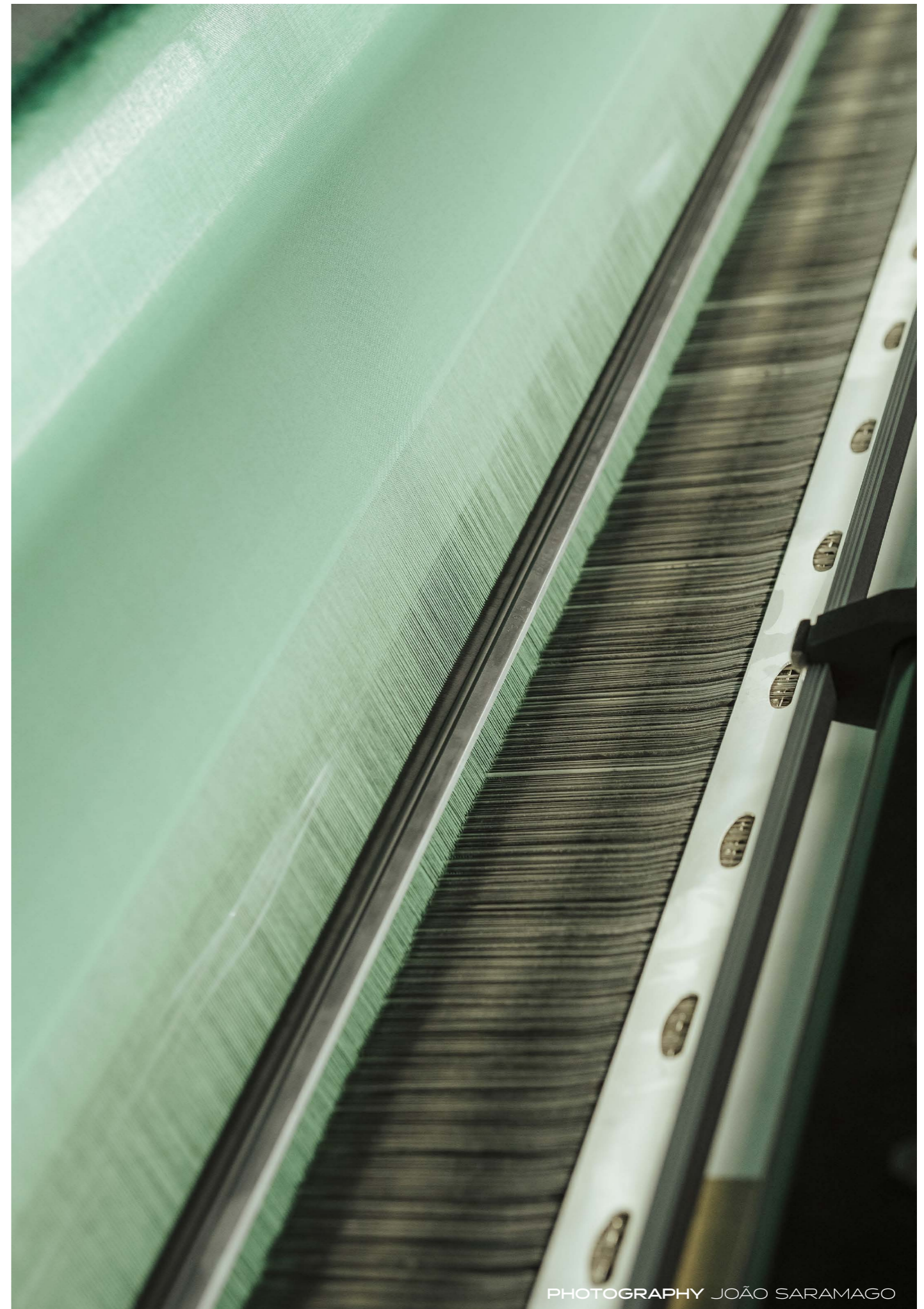
However, as the weaving manager explains, there is still a margin for evolution in the techno-

logy, “given that it does not respond to all types of articles, in particular articles with stripes or checked patterns, or even those that have irregular yarns in their composition, such as the so-called ‘fantasy yarns’”.

Considering the promising results, Riopele is already testing the latest generation equipment to expand this quality control project based on artificial intelligence to articles in their most diverse variants, colours, types of yarn and fabric patterns.

“In the future, we aim to achieve a technological solution involving artificial inspection for the vast majority of our fabrics, thus being able to optimise results and streamline inspection processes”, José Rosas concluded.

This pioneering project is part of Riopele’s digitalisation plan, under the Riopele Digital program, which has Industry 4.0 and Sustainability as drivers, opening up a new path in the implementation of innovative processes and technologies in the textile sector.



PHOTOGRAPHY JOÃO SARAMAGO

RIOPELE LAUNCHES FIRST META- -COLLECTION



PHOTOGRAPHY DULCE DANIEL
CONCEPT SNOWBERRY

Riopele is deepening its efforts concerning digital transition and has unveiled its first-ever collection in the Metaverse on 29th June on the occasion of the QSP Summit. The Vila Nova de Famalicão company thus renews its ambitions to be a leading company at the European level and developed this new technological solution with service excellence to customers in mind.

According to Rui Oliveira, this initiative will enable “the customers, suppliers and partners of Riopele to experience the fabrics in the digital world”. The Riopele Chief Information Officer emphasised that “with this technology, which falls within the framework of our project designed to digitalise the samples and provide virtual prototypes of products, Riopele is placing all of its tools in the Metaverse to enable its customers to fully analyse the collection, verify their functionalities and visually experience the materials through highly realistic digital pieces”.

Helping customers to enter the digital universe

The challenge facing Riopele is still more demanding. Within the scope of this project, Riopele is going to help its customers in this digital transition” and “companies that do not have their internal teams for producing digital samples may use Riopele technology to enter into this new digital era”. According to Rui Oliveira, “our conviction is that the physical and the digital are not mutually exclusive but rather complementary”. “The metaverse – he continued – will bring gains in terms of the speed of development of collections, eliminating waste in the Textile and Clothing Industry value chain, thus nurturing sustainability through this means and enhancing the capacity to provide collections tailored to each client in a cost-efficient format”.

Riopele began its approach to the metaverse five years ago. “Despite the term having recently gained popularity, the underlying technologies have been around for some time. We may reference, for example, the control and monitoring of production in

real-time in our “factories”, through the metaverse, in a project that has already been operational since 2018”, recalled Rui Oliveira.

According to the Riopele Chief Information Officer, “the digital collections are clear drivers of creativity”. On the one hand, “digitalisation has enabled facilitated access to knowledge unimaginable some decades ago that, in order to be well-applied, has to first be “filtered” by the receptor of this knowledge to generate more diversified and richer sources of inspiration.” Furthermore, “despite having already started to gain access to 3D and immersive technologies and virtual or augmented reality, being able to capture the attention of business customers or final consumers is far more complex. That requires greater creativity in the collections and in the way they are presented in digital environments.” “The time we have to capture attention in the digital world is far lower as we are interacting with a maximum of three senses of the customers or purchasers. We have to be far more creative to make that difference”, he concluded.

SALES OF SUSTAINABLE PRODUCTS INCREASE BY 50%

“80% of Riopelle products will have a sustainable origin by 2025”. That promise came from José Alexandre Oliveira and was made in 2020. Today, we’re further down the line. According to the Riopelle R&D department, the first half of 2022 ended with 76% of the products sold falling within sustainable categories, such as recycled polyester fabrics,

Tenowa brand fabrics and products manufactured with dyeing and finishing processes that require less consumption of water and energy.

Currently, the company, with its headquarters in Vila Nova de Famalicão, in northern Portugal, holds a portfolio of over 750 active clients, on five continents. Also, according to José Alexandre Oliveira, “sus-

tainability is not a trend at Riopelle”, but rather “our way of life since our foundation in 1927”. For this reason, over the last decade, the company strengthened its investments in critical areas, such as energy efficiency, recycling and reutilising water.

In comparison with 2017, the percentage of all the products commercialised with sustainable materials is up by practi-



PHOTOGRAPHY DULCE DANIEL
CONCEPT SNOWBERRY

cally 50%, rising from 51% (in 2017) to 76% in the first half of 2022.

In terms of raw materials, Riopelle has strengthened its investment in making recourse to recycled raw materials as well as designing fabrics with greater durability, incorporating state-of-the-art technologies to optimise the efficiency of its production processes.

In addition, by 2027, Riopelle is planning to have in place all the conditions necessary so that “all the energy used in the production process comes from renewable sources”.

The company has been establishing the conditions to definitively affirm its positioning as a European benchmark reference in this sector, correspondingly strengthening its in-

ternal competencies. The number of employees has grown by 23% in the last decade, and over 10% of the total are already senior members of staff. Other highlights feature the prioritising of young talents: the average age of company employees stands at 41 years at this moment in time.

LIFE ON
STAGE



PHOTOGRAPHER FREDERICO MARTINS
STYLIST FEDERICO RUDARI ART DIRECTOR DANIEL GORJÃO
PHOTO ASSISTANT PEDRO SÁ AND VICENTE SOTTOMAYOR
HAIR RUI ROCHA MAKE UP MIGUEL STAPLETON PRODUCTION SNOWBERRY
TALENT CATARINA WALLENSTEIN, GAYA DE MEDEIROS, MARIA JOÃO LUÍS,
MARIA JOÃO VICENTE, SILVIA FILIPE, TERESA TAVARES



“All about my mother”, with a text by Samuel Adamson based on the film by Pedro Almodóvar, and produced by Daniel Gorjão, is a theatre play that arrived on stage at the beginning of the year following support from Riopele.

Based on the life of Manuela, a nurse and single mother who witnesses the death of her son on the day he turns 17. Manuela sets off on a journey in search of her son’s father and, in this return to the past, meets a former friend who she worked with as a prostitute, meets a nun, and starts working as an assistant to a well-known theatre actress.



“All about my mother” is a play about the unconditional nature of female strength – about what it is to be a woman (whether or not peripheral, racialised, cis or transgender). This departs from the drama of these women, who are so unconditional that they bring down the concreteness of cinematographic space and time, to render them symbols of survival and resistance. Daniel Gorjão stated, “this performance seeks to give the stage and a voice to themes that are socially under discussion on the media agenda, as is the case with gender identity and sexual orientation, to elicit reflection in the audience.”

THE MOST ATTRACTIVE TEXTILE COMPANY EMPLOYER

Randstad Employer Brand Research has just distinguished Riopele as the most attractive textile company to work for in Portugal.

At a time when the scarcity of talent is increasingly a challenge for organisations, for the seventh consecutive year, Randstad inquired a representative sample of the Portuguese population about the 150 largest employers in Portugal, to identify in which criteria the companies are best perceived and which sectors are the most appealing to work in.

In the fashion industry sector, Gabor (Germany) and Ecco (Denmark), two companies from the footwear sector, with foreign capital, are also on the podium, occupying the first and second place, respectively.

Cláudia Queirós recalls that “the distinction of the Randstad Employer Brand Research 2022, which aims to measure the attractiveness of companies among the working population between 18 and 65 years old, placed Riopele in 3rd place in the sector of textile and footwear industry. It is a very significant result, in fact we are the only textile company on the podium”.

According to the head of Human Resources of Riopele “a relevant aspect about this study is that it is directed to the general population, at the national level, so it is natural that companies that work directly for the final consumer, in the logic of B2C, are better known to the general public than companies producing for other brands, B2B, as is the case of Riopele’s business”.

“This distinction - Cláudia Queirós continued - shows that even in a period of great demand in terms of hiring, Riopele continues to be an attractive company to work for. It is recognised as a reliable company, innovative and committed to the development of people”.

Cláudia Queirós argues that “new strategies and new approaches to attracting and retaining people are currently required”. This is, in fact, “one of the great challenges for companies and for the industry in particular”. For this reason, “Riopele’s focus will be on the development of people and, to this end, a very ambitious training program is already underway, enabling us to strengthen the skills of all employees.



“We will develop new strategies in the area of Health and Well-Being, so that Riopele may be considered an increasingly healthy company”, reinforces the head of Human Resources at Riopele.

Riopele also distinguished in the “CGIP Index”

Also, in the Consumer Guidance Institute Portugal (CGIP), which focused on the topic of attracting and retaining excellent professionals, using a realistic and reliable approach, Riopele received “a 4-star rating in the Best Employers 2022 study”.

The Consumer Guidance Institute Portugal (CGIP) approach encompasses, among others, several aspects: the evaluation of the company

by former and current employees, online surveys about the perception of companies, and online presence. In this study, Riopele was considered a company considered by the Portuguese as a fair and equitable employer.

The Consumer Guidance Institute Portugal (CGIP) tests services and products independently and objectively. The main goals of this entity are to “facilitate consumer choice, indicating the best companies, products and services”, as well as “allowing companies to improve their customers’ experience through independent and objective benchmarking with their main competitors”.

NEW FABRIC FOR THE MOBILITY SECTOR FEATURING CORK

Riopele continues to move forward to establish itself as a reference in terms of developing sustainable solutions. Imbued with this spirit, it has launched a new fabric produced with recycled raw materials from waste, adding cork residues.

This new product proposal involved several Riopele departments. The creative base is Tenowa (the acronym for 'Textile No Waste'), which, in its genesis 'breaks the linear production system', insofar as fabrics are produced from textile waste, there is no need to use only raw prime materials', highlights Albertina Reis.

According to Riopele's R&D Director, this fabric was developed according to the concept of circular economy, with recycled raw material originating from the company's waste, yarns and fabrics, adding cork waste from the production of cork stoppers, usually incinerated, focusing on the production of differentiating, innovative and sustainable textiles'. Cork, in particular, is a 100% natural and recyclable resource, being inherently sustainable, biodegradable, and renewable.

This new product is now one of the finalists of the iTechStyle Awards, within the Fabrics category, a choice that included several other proposals based on the assumptions of innovation and sustainability. Keep in mind that by 2025, Riopele aims to have 80% of its articles suited into sustainability categories.

Exclusively for the mobility sector

João Amaral adds that 'Riopele has the exclusivity of this product for the mobility area'. Riopele's design manager for the mobility area emphasizes that 'this new development has very interesting technical characteristics' because, in addition to ensuring 'greater resistance (to abrasion, pilling and wear), it also presents dimensional stability during construction, washing and drying process, and antibacterial properties'.

With practically a century of experience in the development and manufacturing of fabrics for the fashion sector, Riopele is, since the end of 2021, investing in new business areas. 'Riopele is diversifying its business into the technical textiles segment and investing

in complementary business areas, such as, per example, the automotive industry and the professional and military segments', recalls João Amaral.

One of its strong bets is the 'introduction of a vision of fashion in the mobility sector'. 'We have made visits and taken part in meetings with the world's leading manufacturers in the automotive sector, to whom we have presented our proposals for conceptual projects and production of small series'. João Amaral argues that 'the mobility sector is facing a process of profound changes', and it is expected that 'the demand for more environmentally friendly raw materials with greater differentiation will increase'.



PHOTOGRAPHY JOÃO SARAMAGO

CARBON NEUTRALITY AS SOON AS 2027



Riopele announced its ambitious commitment to become operationally carbon-neutral by 2027 through the implementation of a series of measures and projects which will allow all the company's operations to have a zero environmental impact.

As it approaches its 100-year anniversary, the textile company based in Vila Nova de Famalicão, which, during the last decade, invested 35 million euros in the areas of digital transition and sustainability, believes that its efforts will maximise the positive environmental impact, creating a model to be followed by other fashion industry companies.

“Here at Riopele, we recognise the urgent need to get rid of our carbon footprint and work towards a more sustainable future”, says José Alexandre Oliveira, the company chairman. “We believe that companies have an important role to play in the fight against climate change,

which is why we are committed to attaining our carbon neutrality as quickly as possible, and we feel that it would be symbolic to attain this milestone in our centenary year”, he concluded.

Geared towards demonstrating its commitment to sustainability, this all-embracing plan is aligned with the “Sustainable Development Goals” determined by UN (United Nations Organisation), and it will involve major investments in the transition to renewable energy sources, as well as in the development of new products and processes to reduce emissions.

In the context of the Sustainability Road Map defined by the company, Riopele will involve the whole value chain in order to drive forward environmental progress.

This Road Map details the company's plans in terms of sustainability, which includes several initiatives such as the “reduction in the carbon footprint from emissions deriving from its operations, but also from emissions deriving from the electrical energy it consumes to zero”, the “reduction in the carbon footprint of the value chain by 20%” or ensuring “90% of the generation of thermal energy deriving from a carbon-neutral source”. Furthermore, Riopele believes it is possible for “100% of the electrical energy used to come from renewable sources” and investments are being made to ensure a “fossil-fuel free fleet”, “increase the recovery percentage and water treatment of the process to 60%”, and “reduce the production of textile waste by 20%”. Finally, by 2027, the company from Famalicão will ensure “100% reuse of the textile waste through recycling” and that “80% of the products sold have sustainability components”.

“We are committed to having a positive impact, and we have in progress major investment projects in innovative technology and renewable energy sources. We hope that our endeavours will help to lead the way, incentivising other companies to join forces with us so that, together, we can take major strides towards the creation of a more sustainable future”.

Founded in 1927, Riopele is an international byword for the creation and production of fabrics for fashion and clothes collections for some of the most prestigious international brands, with 95% of production being sent to its more than 700 customers active in over 30 countries.

The Riopele Folklore Group

In the midst of the ongoing 1975 Revolution, a group of workers founded, with the support of the company's senior management, Riopele's folklore group. With regular weekly rehearsals, the Riopele Folklore Group (Grupo Folclórico da Riopele) attended several events in Portugal, performing, on average, 20 times a year in festivals and pilgrimages.

For recreational purposes, their repertoire reproduced the famous folk songs of Minho (a region in Northern Portugal), as per traditional Portuguese country music, based on viras, chulas and marches. Some lyrics were adapted to include references to Riopele and Pousada de Saramagos, the company's headquarters.

Thanks to the many requests, especially in the summer, because of festivals and pilgrimages, as well as at Christmas, the Riopele Folklore Group has strengthened the social relations of the company, in a particularly tense and pivotal moment in Portuguese history, reflecting Riopele's effective engagement with the community.



The Riopele Private Fire Brigade

Consisting exclusively of company employees, on a voluntary basis, the Riopele Private Fire Brigade was founded on 17 September 1972.

Duly legalised and affiliated to the Braga District Firemen's Federation and the Portuguese Firemen's League, the Riopele Private Fire Brigade was composed of a corps of thirty firefighters and their respective commanding officer.

Its action proved to be very useful internally in case of fire, floods, assistance to sick or injured workers, as well as its external preventive action, transporting patients to hospitals and fighting blazes, in collaboration with other corporations.

With its facilities and all the necessary equipment, Riopele's Private Fire Brigade has played a key responsibility role towards people and the community.



Rioplex, the first Riopele brand

At the end of the 1940s, despite the inevitable hazards and technical and economic demands, the newly acquired equipment was converted to produce a brand new material: Cuprama artificial fibre, supplied by Bayer, which had previously been offered to several Portuguese manufacturers who declined the deal.

José Dias de Oliveira, the company's founding member, decided to take the risk by guaranteeing his exclusive product for Portugal. Thus, an exclusive textile product appeared on the market, and the Rioplex brand came to life.

Rioplex, seeking wider acceptance by professionals and the public, successively replaced other cotton articles, thanks to its unprecedented quality in terms of colours and new patterns.

Therefore, with Rioplex fabrics, years of commercial progress and marked economic stability have been experienced. A symbol of the company's continued development, Rioplex is a testimony to Riopele's bold and innovative spirit.

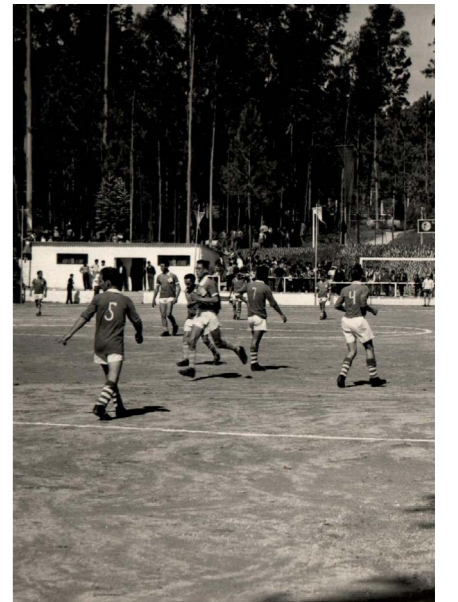


Riopele Sports Complex

On the 14th of September 1958, the Parque de Jogos José Dias de Oliveira (a sports complex) was inaugurated, in honour of Riopele's founder, which included two football pitches, a volleyball court and a swimming pool, in a total investment of \$161,946.80, launching a social initiative that the Oliveira family had idealized long ago.

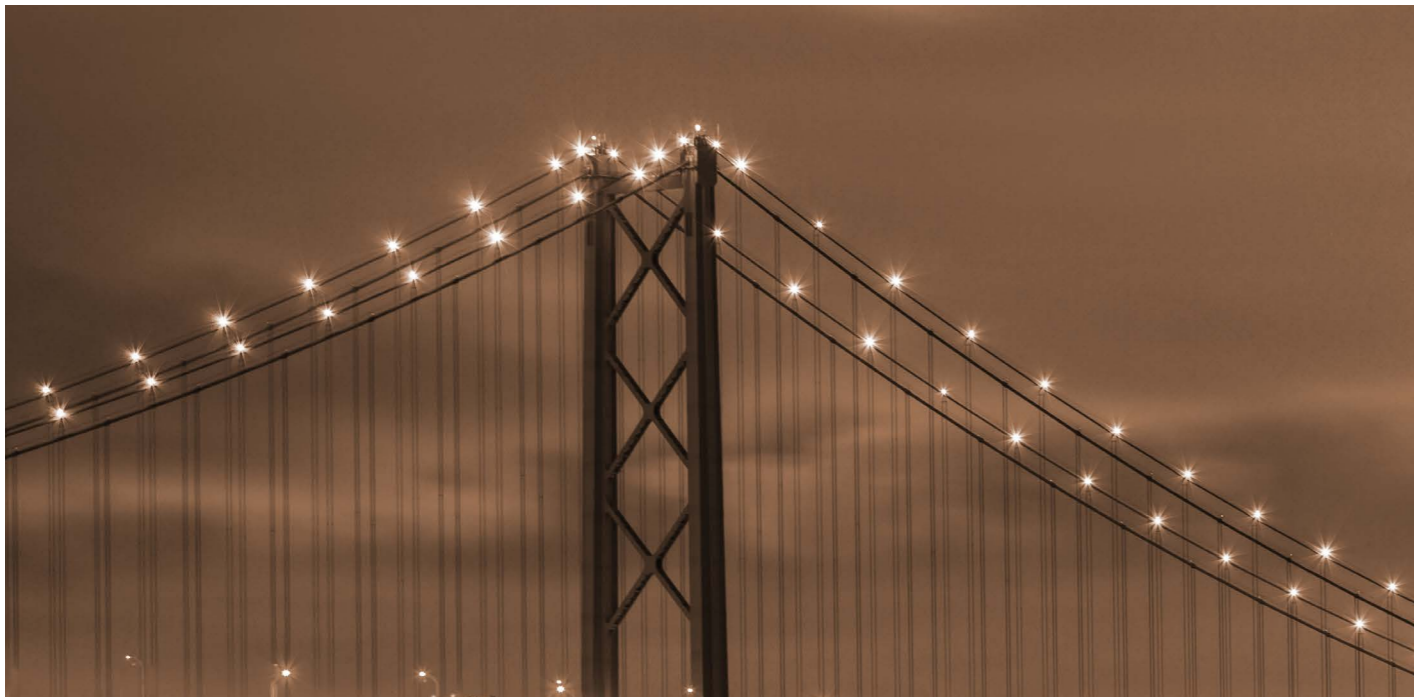
The new facilities also included social housing, a medical and nursing station, canteens and games rooms, for the well-being of all employees and the community.

Two football matches took place during the grand opening: Ruivanense Atlético Clube – A.D, Oliveirense playing for the Taça Grupo Desportivo da Riopele (Riopele Sports Group Cup), and Futebol Clube do Porto (juniors) - Grupo Desportivo do Riopele, playing for the Taça Tecidos Rioplex (Rioplex Fabrics Cup).



LISBOA

MENINA E MOÇA.



Should you be reading this and not understand why we refer *menina e moça* - girl and girlie (all lyrics translated hereafter) – to a city, in this case Lisbon, and if you are not already replaying the song immortalised by Carlos do Carmo in your head, then you’d better first go and listen to this great song. Interestingly, this song brings together four other personalities in its construction: composing the melody was Paulo de Carvalho, the first version of the lyrics was written by Joaquim Pessoa, before a subsequent intervention by Ary dos Santos and Fernando Tordo. Together, they created what has now become the hymn of Lisbon.

And should you not yet have visited Lisbon, prepare yourself for an unforgettable experience. The capital of Portugal is an unending succession of surprises and mysteries. As we believe that our agendas are ever more packed, the proposal for this edition is a 48-hour stay in this city.

And capitalising on our musical impulse... the lyrics of this song shall serve as our guide.

“In the castle, I set down an elbow”. We begin at the top, perched on the São Jorge Castle. It’s hardly surprising to find ourselves in a lofty vantage point given Lisbon is a city combining seven hills. A privileged view over a city and in particular the beginning of a route through the famous neighbourhood of Alfama.

“In Alfama, I rest my gaze /

And thus let the ball of thread unravel / In blue and sea”. This renowned location is an essential stop on your visit. The Graça Viewing Platform, the 28 Tram, the Cathedral and the Church of São Vicente de Fora.

“At Ribeira I rest my head / Pillowed, on the bed of the Tagus / With swiftly embroidered sheets / In the soft cotton of a kiss”. The song continues enveloped by the Tagus that rolls past the entire city to provide Lisbon’s neighbourhoods with some of the most amazing sunlit ambiances that you’ll ever be able to find.

“In Terreiro square, I pass you there”. The royal Terreiro do Paço square represents another key stop on your visit.

This was the epicentre of the 1755 earthquake that utterly devastated the city and with its subsequent reconstruction turning this place (now Praça do Comércio/Square of Commerce) into a perfect meeting point between river and city. Flanked by arcades and the yellow building housing some government departments, it’s a great place to settle down for a Pastel de Nata in one of the cafés surrounding the square.

On the inner side of this square, we can find the famous triumphal arch on Rua Augusta leading onto one of the city’s most iconic retail districts. This leads onto Rossio, another of the main Lisbon squares under the imposing façade of the D. Maria II National Theatre.



“But from Graça I see you naked / When a pigeon looks at you, I smile”. The Graça neighbourhood is home to some of the capital’s mysterious streets and the chance to visit the Sophia de Mello Breyner Viewing Point.

“And in the highest neighbourhood of dream / I play the fado that knows how to invent the

aguardiente of light and of arbutus / That sets me singing”. At night, whether or not imbued by the spirit, the obligatory stop involves the opportunity to listen to some Fado. We would suggest Tasca Bela, where the fado of Lisbon is sung, exhorted, glorified. All the words you can find serving to convey the experiences to be had within those four walls.



The music may have ended, but our suggestions continue. We would invite you to head onwards as far as Belém. There, you will find (still more) the reputed home of pastels de nata and buildings iconic to Portuguese history. We might begin with the Jerónimos Monastery that is on the UNESCO World Heritage list, as is the nearby Tower of Belém. Both of

these buildings were commissioned by King Manuel I with the latter built to protect not only the port of Lisbon and the entranceway to the Tagus but also the monastery that was then under construction.



In the immediate vicinity is another compulsory point of visit, the Monument to the Discoveries, originally constructed in 1940 within the scope of the Portuguese World Exhibition and then rebuilt in 1960 in order to commemorate the 500th anniversary of the death of Prince Henry the Navigator.

The monument is stylised as a caravel heading out to sea. At the prow stands Prince Henry with a caravel in his hand. He is joined by 32 protagonists in the overseas expansion undertaken by Portugal as explorers, cartographers, warriors, colonisers, missionaries, chroniclers and artists.



“Lisbon, girl and girlie / Gives light to my eyes seeing so purely / Your breasts are the hills, fisherwoman / Hawking that gets me to the door, sweet City an embroidered point of light. A towel extended by the seashore / Lisbon girl and girlie, loved / City woman of my life”. We end with the refrain from the Lisbon hymn.

This needs no explanations and should hopefully summarise your experiences in the capital. The time is short for a city that contains so much charm, it becomes bewitching.

Special Spots

We leave four suggestions of particular locations that you might, well should, visit during your time in Lisbon.

The Fernando Pessoa and Saramago Houses



Two of the greatest Portuguese writers of all time, and the city makes a point of not forgetting them. Downtown Lisbon is home to the José Saramago Foundation House, also known as the House of Points in keeping with its particular architecture.

If you're an admirer of the work of Fernando Pessoa, head onwards to the Estrela Garden, take a tour of the incredible Basilica before heading on to visit the legacy of Fernando Pessoa on Rua Coelho da Rocha.

Chiado and Brasileira



Continuing in the wake of these authors, we would invite you for a stroll through Chiado. You might begin in Largo de Camões, and then head down to Armazéns do Chiado. The hustle and bustle in this space is hallucinating, with each building holding its history.

On this short walk, there is the famous Brasileira café with a statue of Fernando Pessoa, with a space set aside for what has long been a traditional favourite for Lisbon photographers. Furthermore, right next door, is the Sá da Costa Book Store, with its great range and the unusual characteristics of only closing its doors at midnight.

Convent of Carmo



If you're wandering 'lost' around Chiado, we would recommend heading upwards along Calçada do Sacramento to pay a visit to the ruins of the Convent of Carmo, now transformed into the Archaeological Museum of Carmo, which serves simultaneously as the headquarters of the Portuguese Archaeologists Association and a museum. This incorporates the Carmo ruins alongside pieces of historical, archaeological and artistic value. The original building here was constructed in 1389 by Nuno Álvares Pereira. In 1755, the Lisbon earthquake and subsequent fire destroyed a large section of the convent, destroying its contents. Later on, Queen Maria I ordered the reconstruction of one wing of the convent but with this work broken off in 1834 following the abolition of religious orders.

MAAT



However, this city is not only about historical locations. On the contrary, and we hence close our recommendations with MAAT, sat alongside the river Tagus. The Museum of Art, Architecture and Technology opened to the public in 2016, spanning an area of 38,000 square metres that incorporate a reconverted power station (the Central Tejo is an emblematic building for industrial architecture and built in 1908) and a new building designed by the firm AL_A (Amanda Levete Architects). Both these buildings are interconnected by a garden designed by the Lebanese landscape architect Vladimir Djurovic. MAAT defines itself as "an international institution dedicated to fostering critical discourse and creative practices within the scope of eliciting new understandings about current history and a responsible commitment to a common future".

Cevicheria



The hands of chef Kiko have crafted Cevicheria right in the heart of Príncipe Real, one of the most bustling districts of Lisbon. And we may guarantee the following: this is a restaurant that shall certainly lead to an unprecedented experience. After all, there is a giant octopus there to provide the welcome and watch over you during your dining. The marble walls draw you into the essence of the cuisine. A sea of flavours that takes us from Peru to Portugal in seconds. And why? Because the great objective of this chef was to present the traditional Peruvian dish – ceviche – with a touch of Portuguese flavour. Hence, the ingredients are every bit as familiar as salted cod.

In order to finish, any of the desserts are always divine. All of this cannot happen without one (or more) piscos in hand.

Where: R. Dom Pedro V 129,
1250-096 Lisbon

Belcanto



Distinguished with two Michelin stars and featured in the Top 50 of “The World’s 50 Best Restaurants” list, the Belcanto restaurant opened in Chiado, in the beautiful Largo de São Carlos, next to the São Carlos National Theatre, and the house where Fernando Pessoa was born, in 1958. The privileged location in Lisbon’s historic centre, the sober ambience, the discreet service and its cuisine, quickly won over the Lisbon elites who turned Belcanto into a mandatory meeting point. José Avillez’s completely renovated Belcanto opened in early 2012. In same year, it was awarded a Michelin star before a second arrived in 2014. It was the first restaurant in Lisbon to receive two Michelin stars with José Avillez also the first Portuguese chef to reach this accomplishment. His Belcanto offers a revisited Portuguese cuisine, in a sophisticated and very comfortable environment, which ensures a journey from the romanticism of the old Chiado on into the future. In a space full of details, where art and memories are present, this voyage takes place.

Where: Rua Serpa Pinto 10A,
1200-026 Lisbon

Alma



“In Alma, we seek to serve much more than a meal: we serve emotions, identity, knowledge. In the end, we seek to develop a kitchen with depth, a consequence of our experiences”. This is how Henrique Sá Pessoa chooses to present one of Lisbon’s more exclusive restaurants.

His cuisine can be defined as one of taste. Sá Pessoa’s gastronomic philosophy is sustained by his influences and references: traditional Portuguese cuisine, his world travels, a passion for Asia and life in Lisbon.

Where: Rua Anchieta, no. 15, Chiado 1200-023 Lisbon

100 maneiras



Very close to the Largo de Camões square, there comes 100 Maneiras. As the name itself suggests, this is very much what to expect from within the restaurant run by chef Ljubomir Stanisc. Because 100 Maneiras cannot be disassociated from its inspirational chef – nor vice-versa. The Yugoslav cook has labelled the establishment “the most Portuguese ever”. The restaurant’s name, 100 different ways, seeks to provoke, stimulate, make people think. “It makes a reference to the absence of rules but also the infinitude of forms”.

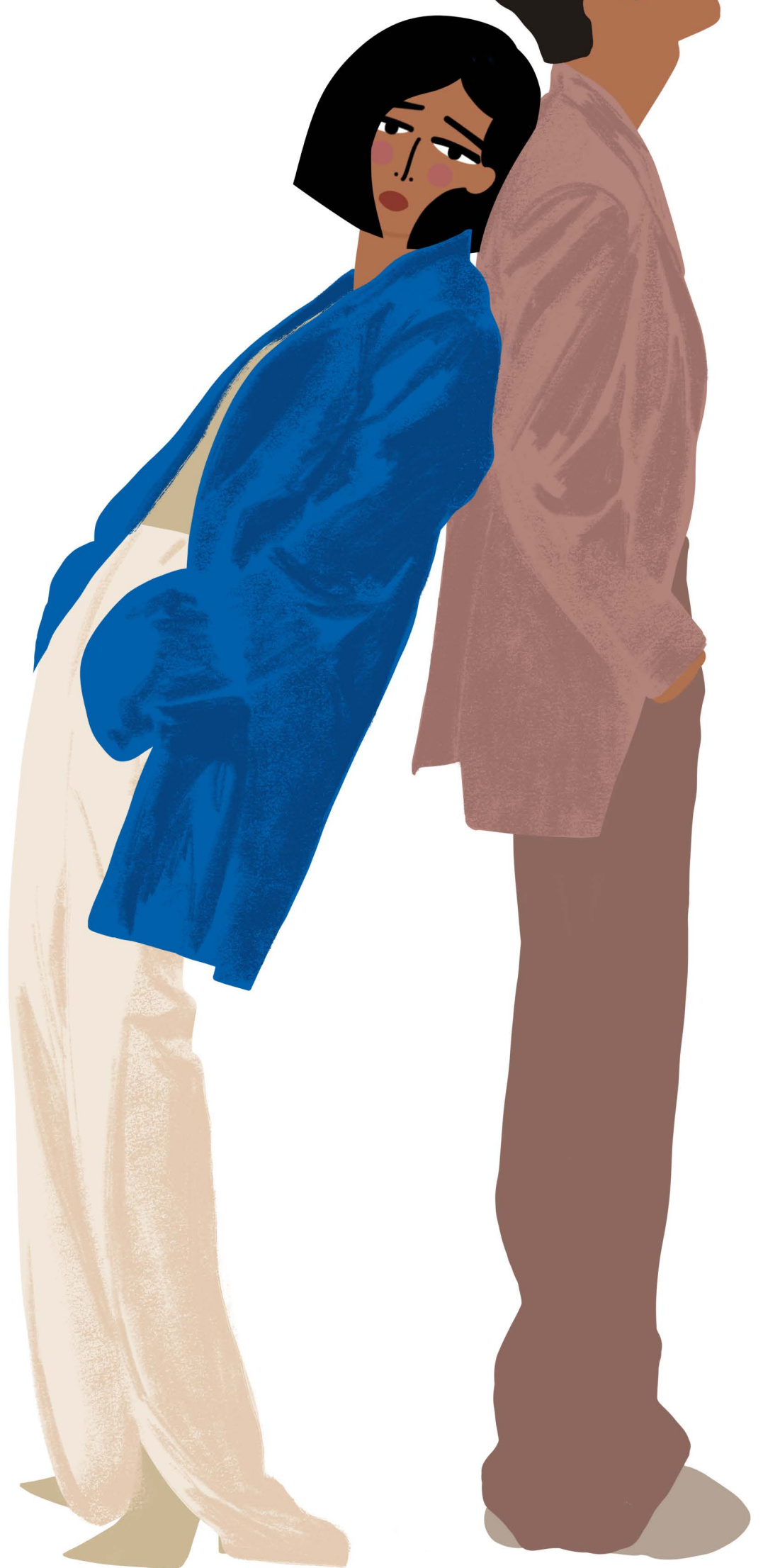
Present in the Chiado ever since 2009, this space was transformed into the 100 Maneiras bistro in 2010 and is, in sum, a kitchen of comfort with the menu selection featuring creations inspired on the Portuguese, “Yugoslav”, French and Italian traditions with the chef’s own particular touch alongside inspirations brought in from the travels, encounters and experiences of Ljubo.

Where: R. do Teixeira 39, 1200-459 Lisbon

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